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February 2018

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PACIFIC NORTHWEST BALLET

FEB 2-11, 2018

McCaw Hall @ Seattle Center

Peter Boal
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KENT STOWELL'S
Swan Lake



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PACIFIC NORTHWEST BALLET

KENT STOWELL'S *Swan Lake*

Made possible by the E.L. Wiegand Foundation

Peter Boal
Artistic Director

February 2–11, 2018
Marion Oliver McCaw Hall

Kent Stowell and
Francia Russell
Founding Artistic Directors

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Dear Friends,

For many, Pacific Northwest Ballet's *Swan Lake* is the quintessential ballet. It truly has it all: stunning costumes, breathtaking

choreography, a heart-wrenching story, and music like none other. This is the stuff of memories—many longtime PNB patrons cite *Swan Lake* as their first ballet. It draws us in, leaves us wanting more, and shows us the incredible scope of human emotion.

As you sit here today, awash in the beauty of this production, I hope you'll consider making PNB one of your New Year's resolutions. Make a donation to our New Works Initiative. Buy a ticket for a different type of ballet than you usually attend. Come to an event, and bring a friend. We want you here, and we want you to feel like a part of our community. There are so many ways to get involved; take a look on our website for more details!

Thank you for being here today. Enjoy the masterpiece that is *Swan Lake*!

Warmest regards,

Joan Fitzmaurice, President
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DIRECTOR'S *Notebook*

“ We are so pleased to have you with us for this singular masterpiece from our trove of repertoire. I know you will be enthralled with *Swan Lake*. ”

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ASK ANYONE TO NAME TWO BALLETS they have seen. I'm willing to bet *Nutcracker* would come first, *Swan Lake* second. We agree. *Swan Lake* is the second-most-attended ballet in Pacific Northwest Ballet's history. If *Nutcracker* is the gateway to the world of ballet, *Swan Lake* is the portal through which one passes into a world of infinite discovery. This path is laid out beautifully for our PNB audiences this year. We invite you to discover the many delights of our repertoire this spring with more enchanting stories for families (*Snow White*), cutting-edge creations (DIRECTOR'S CHOICE), mind-boggling ensemble work (EMERGENCE), and the intoxicating allure of the duet (LOVE & BALLET). Consider a subscription for this season or next to serve as your navigator on this journey into the joys of ballet.

Back to *Swan Lake*. Why all the fuss? To start with, *Swan Lake* has an incredible architectural base in Tchaikovsky's iconic score. Head down to the orchestra rail during intermission and see all 64 musicians preparing to play. The score informs the story beautifully with motifs that trigger our memory, percussive drama that surrounds, and a poignancy so crystalline we can almost touch it. Add onto the music masterful choreography. PNB's *Swan Lake*, like most versions, employs choreography by Marius Petipa and Lev Ivanov created in the late 1800s. This traditional choreography was staged by Francia Russell with a care and reverence that brings the ballet to wondrous life. PNB's version also offers ample choreography by Kent Stowell. You'll see Kent's contributions in Acts I and III and in the exquisite pas de deux in Act IV.

Kent, with valuable input from Francia, is the mastermind behind this production. He assembled a team of contributors to create PNB's current version, which debuted with the opening of McCaw Hall nearly fifteen years ago. Ming Cho Lee, a frequent collaborator of Kent's, created set designs. These haunting elements of crumbling castle and moonlit forest have a ghostly pallor. They seem to foretell tragedy in their imbalance and instability. Ming's artistry is impressively distilled to a simple bold gesture. How the moon holds hope and love despite its inevitable wan. Paul Tazewell's costumes contrast with injections of primary and tertiary colors that lift us up. The fabrics and craftsmanship of these vestments remind us PNB has one of the finest costume shops in the country. All of these elements are enhanced and underscored by brilliant lighting design. Rico Chiarelli brings a painter's touch and an artist's eye to all elements of PNB's *Swan Lake* and to so many of the great works you will see on our stage.

In the end, it is really a story that compels us to buy tickets, feel our heart rates increase, shed a tear, and rise to our feet in collective and euphoric ovation. *Swan Lake* is a story of good versus evil, of temptation and tragedy, and love of the highest order. We are so pleased to have you with us for this singular masterpiece from our trove of repertoire. I know you will be enthralled with *Swan Lake*. Let it be the first or second step of your discovery into the world of ballet, and be sure to return to McCaw Hall this spring to experience more of the treasures PNB has to offer.

Peter Boal



Founding Artistic Director Kent Stowell in rehearsal with Elizabeth Murphy and Lucien Postlewaite. © Lindsay Thomas.



Founding Artistic Director Francia Russell in rehearsal with Elizabeth Murphy. © Lindsay Thomas.



Laura Tisserand and Karel Cruz in rehearsal for *Swan Lake*. © Lindsay Thomas.

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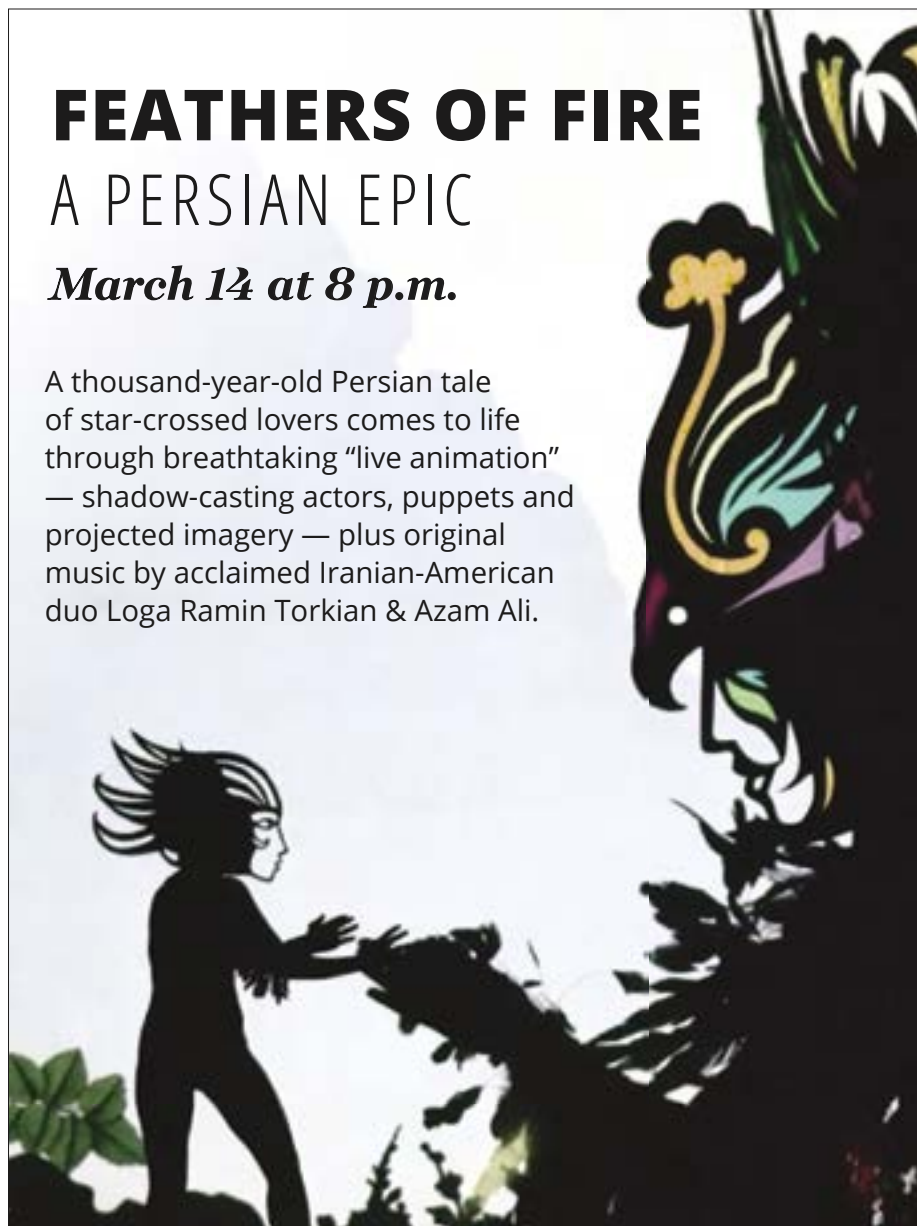
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The STORY of

KENT STOWELL'S Swan Lake

Made possible by the
E. L. Wiegand Foundation

MUSIC:

Peter Ilyich Tchaikovsky

COSTUME DESIGN:

Paul Tazewell

CHOREOGRAPHY:

Kent Stowell

SCENIC DESIGN:

Ming Cho Lee

STAGING:

Francia Russell

(after Marius Petipa and Lev Ivanov)

LIGHTING DESIGN:

Randall G. Chiarelli

ACT ONE

It is Prince Siegfried's twenty-first birthday, which he is celebrating in the palace gardens with his friends and couples from the court. When his mother, the Queen, arrives, she presents him with a crossbow, for he is fond of hunting, and she reminds him that the time has come for him to marry. She has planned a grand ball for the next evening, where Siegfried must choose a bride from among the visiting princesses. Although Siegfried knows he cannot argue with his mother, he is depressed by the ultimatum she has given him. To lift his spirits, he sets off into the forest on a hunting expedition with his friends.

INTERMISSION

ACT TWO

Deep in the forest, beside a lake, Siegfried watches a flock of swans dropping down to the water. He is astonished that they seem to take on human form and that their leader is the most beautiful woman he has ever seen. When he speaks to her, she tells him that she is Odette, queen of a group of beautiful maidens who have been bewitched by the sorcerer,

von Rothbart. By day, Odette and her companions are condemned to live as swans; only at night are they allowed to take human form. Siegfried and Odette fall deeply in love, and he learns that von Rothbart's spell can only be broken by a man who will be faithful to Odette forever. The pair dance a tender pas de deux as they pledge their undying love. As dawn steals over the lake, Odette, once more a swan, glides gracefully away, as Siegfried remembers his vow.

INTERMISSION

ACT THREE

At the Grand Ball, Siegfried is thinking of Odette and is indifferent to the lovely princesses from foreign lands that his mother presents to him. Suddenly, two uninvited guests appear—von Rothbart and his daughter, Odile, who bears a striking resemblance to Odette. Although Siegfried recognizes the evil sorcerer, he convinces himself that Odile is indeed his beloved Swan Queen, Odette. After entertainers from various countries perform, Siegfried and Odile dance a dazzling pas de deux in which she completely beguiles him. Although visions of Odette

appear to warn him, Siegfried does not understand them. Hopelessly captivated by Odile, he vows to marry her. At that moment, Odette again appears as a vision. This time Siegfried sees her and knows what he has done: he has betrayed his love for Odette, and she is doomed to remain in von Rothbart's power. As Odile and von Rothbart celebrate the success of their deception, Siegfried rushes out, in despair, to seek his lost love.

ACT FOUR

At the lakeside, Siegfried begs Odette's forgiveness. Sadly, Odette tells him that he is forgiven but that nothing can alter the fact that his pledge to her was broken. Siegfried is devastated, and Odette, seeing his sorrow, expresses her undying love for him. They dance together for the last time, knowing that soon she must return to the swans, never to see him again. As dawn approaches, von Rothbart returns, ordering the swan maidens back to the lake. Odette, now resigned to her existence, bids a sad, lingering farewell to Siegfried. The Prince knows that she is gone forever. In utter grief, he is left alone.



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Program Notes



Company dancers in *Swan Lake* Act Three. © Angela Sterling.

Swan Lake

MUSIC: Peter Ilyich Tchaikovsky
(Op. 20, 1875-1876)

CHOREOGRAPHY: Kent Stowell

STAGING: Francina Russell
(after Marius Petipa and Lev Ivanov)

SCENIC DESIGN: Ming Cho Lee

COSTUME DESIGN: Paul Tazewell

LIGHTING DESIGN: Randall G. Chiarelli

ORIGINAL PRODUCTION PREMIERE: February 20, 1877, Imperial Ballet, Moscow, choreography by Julius Reisinger; restaged on January 15, 1895, Imperial Ballet, St. Petersburg, choreography by Marius Petipa and Lev Ivanov

STOWELL/RUSSELL PRODUCTION PREMIERE:
October 1, 1976; Frankfurt Ballet

PACIFIC NORTHWEST BALLET PREMIERE: April 8, 1981;
new production September 25, 2003

Kent Stowell's *Swan Lake* was made possible by the E.L. Wiegand Foundation.

Swan Lake is considered by many to be the greatest classical ballet of all time. With its fantastical plot filled with romance, sorcery, and betrayal, *Swan Lake* offers ballerinas the ultimate challenge of a dual role—Odette, trapped in the body of a white swan while awaiting an oath of true love to set her free, and Odile, the

temptress daughter of Baron Von Rothbart, who plots the downfall of Odette's true love, Siegfried. Pacific Northwest Ballet's 1981 production was a significant milestone as the first full-length ballet re-created for the Company. The current production of Kent Stowell's *Swan Lake*, in a revised staging and featuring new designs, premiered in 2003 to open PNB's inaugural season in Marion Oliver McCaw Hall.

The image of a swan has come to represent the lyrical image of a dancer, and for that we have to thank three men: composer Peter Ilyich Tchaikovsky and choreographers Marius Petipa and Lev Ivanov. Tchaikovsky composed his score for Moscow's Bolshoi Ballet in 1877, but it was not until Petipa and Ivanov's St. Petersburg production of 1895 that *Swan Lake* took the form we know today. The ballet has since inspired countless choreographers, who, in their own productions, seek to extend the ideas and meanings suggested in the work of its creators.

Tchaikovsky longed for a successful revival of his first ballet. The original Moscow production, now generally regarded as a failure, actually achieved mild success and saw more performances over more years than most ballets premiered on the Moscow stage. The choreography, by the

otherwise unknown German ballet master Julius Reisinger, was admittedly undistinguished. Anti-German sentiment fueled opinions against both the dance and the story, which was thought to have originated in Germanic legend. Tchaikovsky's score was admired but considered unsuitable for ballet—not sufficiently *dansante*.

Tchaikovsky died in 1893. A memorial concert in St. Petersburg the next year included a revival of *Swan Lake* Act II, the first lakeside scene, with new choreography by Lev Ivanov, ballet master Marius Petipa's assistant. The performance was a success and plans were laid for a revival of the entire ballet in 1895. Ivanov choreographed Act IV, the second lakeside scene, and Petipa supplied dances for Acts I and III. Tchaikovsky's brother, Modeste, labored to streamline the story, while conductor Riccardo Drigo took on the unenviable task of editing the sometimes unwieldy musical score.

What Tchaikovsky had composed was far ahead of its time, but the 1895 team forged on. Some compromises were inevitable. The score is mammoth and the relative length of the four acts unbalanced. With Petipa in the lead, some music was transferred between acts, some numbers cut, others added.



Carla Körbes and Karel Cruz in *Swan Lake* Act Three (2015). © Lindsay Thomas.

These efforts paid off. While not an unqualified hit, *Swan Lake* was a solid success. Petipa had a genuine star in ballerina Pierina Legnani, who danced the role of Odette/Odile at the revival's premiere. For years, the ballet master had imported Italian ballerinas as guest artists, infusing their strong pointe work with the lyricism of the French style that served as the basis for ballet training in Russia. Likewise, the Italians influenced their foreign colleagues, inspiring them to new feats of virtuosity.

Although Petipa succeeded with his choreographic contribution, Ivanov's "white" acts provided the images by which *Swan Lake* has become iconic. As the choreography has evolved over time, movements and poses suggest swan wings, necks, and bodies and offer images of flying, swimming, and preening in a purely stylized way that enables the choreography to transcend the particular aesthetics of its time and become immemorably expressive.

The 1895 revival of *Swan Lake* has served as the basis for nearly every production since then. The dual role of Odette/Odile, still stamped with Legnani's artistry and brilliance, remains a coveted challenge for ballerinas and is broad enough in concept to sustain an endless

variety of interpretations. Tchaikovsky's score, his first attempt to compose for ballet, came into its own during the twentieth century, as dance and dance production developed to embrace it as *Swan Lake's* motivating force. But, as George Balanchine once commented,

"*Swan Lake* is always changing. That is as it should be." Nineteenth-century tradition allowed choreographers *carte blanche* when approaching existing work. Total or partial revision of staging and choreography was standard, as was re-writing of the scenario, and liberties were taken with the musical score. Following tradition, choreographers in our own century often have re-visited *Swan Lake*, for the ballet lends itself generously to new stagings and new interpretations. Pacific Northwest Ballet's *Swan Lake* dates from 1981, when Mr. Stowell and Ms. Russell mounted here the production they had first created for the Frankfurt Ballet in 1976. Preserving the best of the St. Petersburg original as it has come down to us through England's Royal Ballet, Ms. Russell researched and staged what has long been regarded as the soul of *Swan Lake*—nearly all of Ivanov's Act II, where music and dance are sublimely fused. Petipa's Act I pas de trois and Act III Black Swan pas de deux were also retained. To enhance the story line, and following in the path of many choreographers, Mr. Stowell made important changes in the order of the musical numbers. He also re-choreographed most of Act I, the national dances in Act III, and all of Act IV, rescuing the usually forgotten last act with a radiant pas de deux and giving the conclusion dramatic power and unity.

Notes by Doug Fullington.



Laura Tisserand and Batkhurel Bold with Company dancers in *Swan Lake* Act Four. © Angela Sterling.

About The Artists



Kent Stowell
Founding
Artistic Director
Choreographer

Kent Stowell was Artistic Director and principal choreographer of Pacific Northwest Ballet from 1977 until his retirement in June 2005. Mr. Stowell began his dance training with Willem Christensen at the University of Utah, later joining San Francisco Ballet. He joined New York City Ballet in 1962 and was promoted to soloist in 1963. In 1970, he joined the Munich Opera Ballet as a leading dancer and choreographer. In 1973, Mr. Stowell was appointed ballet master and choreographer of Frankfurt Ballet, and he was named, with Francia Russell, Co-Artistic Director of the company in 1975. In 1977, Mr. Stowell and Ms. Russell were appointed Artistic Directors of Pacific Northwest Ballet.

His many contributions to the repertory include *Swan Lake*, *Cinderella*, *Nutcracker*, *Carmina Burana*, *Firebird*, *The Tragedy of Romeo and Juliet*, *Hail to the Conquering Hero*, *Carmen*, and *Silver Lining*. In 2001, the University of Utah honored Mr. Stowell with its Lifetime Achievement Award. Mr. Stowell's other awards and honors include the Washington State Governor's Arts Award, the Dance Magazine Award and an Honorary Doctorate of Humane Letters from Seattle University. In 2004, Stowell received the ArtsFund Lifetime Achievement in the Arts Award, the Seattle Mayor's Arts Award for Lifetime Achievement and the Ernst and Young Entrepreneur of the Year Award and was recognized by the King County Council for his achievements in the arts. On June 12, 2010, Mr. Stowell was awarded an honorary Doctor of Arts from the University of Washington.



Francia Russell
Founding
Artistic Director
Stager

Francia Russell was Artistic Director of Pacific Northwest Ballet and Director of Pacific Northwest Ballet School from 1977 until her retirement in June 2005. She is responsible for the addition to the Company's repertory of many works of George Balanchine.

Ms. Russell's most influential teachers were Felia Doubrovskaya, Antonina Tumkovskaya, Vera Volkova, Robert Joffrey, and George Balanchine. She joined New York City Ballet in 1956 and was promoted to soloist in 1959. She retired from the company in 1961, danced for a year with Jerome Robbins' Ballets USA, and taught on the faculty of the School of American Ballet in 1962-1963. In 1964, Balanchine appointed her ballet mistress of NYCB.

Ms. Russell was one of the first ballet masters chosen by Balanchine to stage his works. She has staged more than one hundred productions of Balanchine ballets throughout North America and Europe. In 1987, she staged the first Balanchine ballet in the People's Republic of China for the Shanghai Ballet, and in 1988-1989, she staged the historic first authorized performance of Balanchine's work in his homeland for the Kirov Ballet in St. Petersburg. From 1975 to 1977, Ms. Russell and Kent Stowell were Co-Artistic Directors of Frankfurt Ballet.

Ms. Russell's numerous awards include the Washington State Governor's Arts Award, the Dance Magazine Award, an Honorary Doctorate of Humane Letters from Seattle University, and the Brava Award from Women's University Club of Seattle. In 2004, Ms. Russell received the Arts Fund Lifetime Achievement in the Arts Award, the Seattle Mayor's Arts Award for Lifetime Achievement, and the Ernst and Young Entrepreneur of the Year Award and was recognized by the King County Council for her achievements in the arts. On June 12, 2010, Ms. Russell was awarded an honorary Doctor of Arts from the University of Washington.



Ming Cho Lee
Scenic Designer

Ming Cho Lee was born in Shanghai, China, in 1930 and moved to the United States in 1949. A renowned theatrical scenic designer, Mr. Lee is also professor of design and former co-chair of the Design department at Yale University's School of Drama. He has designed nationally and internationally for 50 years, for opera, dance, Broadway, and regional theater, and is the recipient of the National Medal of Arts, the highest national award given in the arts. Other awards include the Mayor's Award for Arts and Culture; Tony Award for Lifetime

Achievement, Outer Critic's Circle and Drama Desk Awards; the TCG Theatre Practitioner Award; many others from the theater and Chinese communities; and five honorary degrees. He established a rich collaborative relationship with Founding Artistic Director Kent Stowell and PNB's production department, designing sets for *The Tragedy of Romeo and Juliet* (1987), *Firebird* (1989), *Carmina Burana* (1993), *Silver Lining* (1998) and *Swan Lake* (2003). Designs for American dance companies include Martha Graham, American Ballet Theatre, Joffrey Ballet, Eliot Feld Ballet, and José Limón. Internationally, Mr. Lee has designed productions for Covent Garden (London), Royal Danish Ballet, Cloud Gate Dance Theatre (Taipei), the Hong Kong Cultural Center, and Buhnen Graz (Austria), among others.



Paul Tazewell
Costume Designer

Paul Tazewell has been designing costumes for theater, film and television, dance, and opera for more than 25 years.

In 2016, he received the 2016 Tony Award for best costume design for *Hamilton* and the Emmy Award for outstanding costume design for *The Wiz Live!* His extensive resume includes work on a number of Broadway and off-Broadway shows, including *Caroline, or Change*, *A Raisin in the Sun*, *Guys and Dolls*, *Elaine Stritch at Liberty*, *Def Poetry Jam*, *On the Town*, *Dr. Zhivago*, and *Side Show*. Mr. Tazewell has received Tony Award nominations for *Bring in 'Da Noise, Bring in 'Da Funk*, *The Color Purple*, *In the Heights*, *Memphis*, and *A Street Car Named Desire*. His awards include the 1999 Jefferson Award in Chicago, The Princess Grace Fellowship Award, and four Helen Hayes Awards, among others. In 2002, Pacific Northwest Ballet commissioned Paul Tazewell to design costumes for the world premiere of Donald Byrd's *Seven Deadly Sins*, followed by *Swan Lake* in 2003. Mr. Tazewell is a graduate of the North Carolina School of the Arts and NYU Tisch School of the Arts. He was a resident artist and associate Professor of Costume Design at Carnegie Mellon University from 2003 to 2006.

Randall G. Chiarelli
Resident Lighting Designer
Lighting Designer

(refer to page 16)



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Peter Boal

Artistic Director of Pacific Northwest Ballet and Director of Pacific Northwest Ballet School since 2005.

Born in Bedford, New York, Peter Boal received his

training at the School of American Ballet while performing children's roles with New York City Ballet. George Balanchine invited Peter to join the company as an apprentice in 1983, and he continued to dance for NYCB until his retirement in 2005, when he moved to Seattle. He also served as a faculty member for SAB. In addition to directing PNB School, Peter teaches the Professional Division and Company. He has staged works by George Balanchine, Jerome Robbins, and Ulysses Dove for PNB, PNB School, and other companies.



Emil de Cou

Music Director/
Principal Conductor

Emil de Cou has been Pacific Northwest Ballet's Music Director and Principal Conductor since 2011. Previously, he was associate

conductor of the National Symphony Orchestra and 2016 will mark his 15th season as conductor of the NSO performances at Wolf Trap Foundation for the Performing Arts. Mr. de Cou debuted at Carnegie Hall as guest conductor for the New York Pops, and has also conducted the orchestras of Philadelphia, Chicago, Houston, Saint Louis, Detroit, Montreal, and Boston Pops, among others. He was Principal Pops Conductor for the San Francisco Symphony and also serves as musical consultant for NASA. In 1985, Mikhail Baryshnikov hired Mr. de Cou to conduct American Ballet Theatre and in 1994, he joined the staff of San Francisco Ballet. Other ballet companies he has conducted include New York City Ballet, National Ballet of Canada, Netherlands Dance Theatre, and Hong Kong Ballet. Mr. de Cou was born in Los Angeles and studied at the University of Southern California. He was the subject of a documentary on National Public Radio and was chosen from 200 candidates to study in Leonard Bernstein's master class at the Hollywood Bowl.



Allan Dameron

Company Pianist/
Conductor

A native of Greensboro, North Carolina, Allan Dameron graduated from North Carolina School of the Arts

and studied conducting at the Pierre Monteux School in Maine. Mr. Dameron has been Music Director and Conductor for Chicago City Ballet and Assistant Conductor at Chicago Lyric Opera. Prior to joining PNB he was a chamber music professor at Northern Illinois University. As a chamber music pianist, Mr. Dameron has been a guest artist with the Vermeer and Audubon Quartets and is a member of Ariel Trio. Mr. Dameron performs piano solo work for PNB ballets, including *Appassionata*, *The Concert (Or, The Perils of Everybody)*, *Duo Concertant, Für Alina*, and *Rubies*.



Norbert Herriges

Technical Director

Norbert Herriges began working in Seattle theater after receiving his degree in Theatre Arts at Southern Oregon State College in

Ashland, Oregon. In 1984, he started at ACT as a scenic builder and in 1991 moved to Seattle Repertory Theatre, where he worked for fifteen years as a shop carpenter and later as scenic Coordinator. In the course of his 28-year career in local theater, Mr. Herriges worked backstage for PNB in various capacities. He was appointed Interim Technical Director for PNB in February 2011 and assumed the position of Technical Director in July of 2011. Mr. Herriges oversees and coordinates all technical aspects of PNB's productions, assisted by an exceptional staff of stage technicians and managers.



Randall G. Chiarelli

Resident Lighting
Designer

Mr. Chiarelli has devoted a career to lighting for dance. For PNB he designed the majority of work by Kent Stowell,

Founding Artistic Director. Together with Francia Russell he designed the lighting for the Company's entire Balanchine repertory. Other choreographers at PNB include Lucinda Childs, Mark Dendy, Susan Stroman, and Christopher Wheeldon. In addition he has designed lighting

for American Ballet Theatre, Houston Ballet, Joffrey Ballet, Pennsylvania Ballet, and San Francisco Ballet. Examples of his scenic credits with PNB are *Carmen*, *Divertimento #15*, *Slaughter on Tenth Avenue*, and *La Sonambula*. His concert credits include designs for Ella Fitzgerald, Ray Charles, and Tony Bennett.



Larae Theige Hascall

Costume Shop
Manager

Born in Spokane, Washington, Larae Hascall joined PNB in 1983 and became Costume Shop Manager in 1987. She

supervises both Costume Shop and Wardrobe in the creation, alteration, and maintenance of all costumes worn in PNB productions. She is also supervisor for specialty makeup and wigs. Ms. Hascall has been the primary collaborator for costumes created by such renowned designers as Martin Pakledinaz (*A Midsummer Night's Dream*), Paul Tazewell (Kent Stowell's *Swan Lake*), Roberta Guidi di Bagno (*Coppélia*), Santo Loquasto (*Waiting at the Station*) and Jérôme Kaplan (*Jewels*).



Otto Neubert

Ballet Master

Otto Neubert has been PNB's Ballet Master since 1991. Born in Munich, Germany, Mr. Neubert received his training with Alex Ursuliak, the Stuttgart

Ballet School, the School of American Ballet, and with Marika Besobrasova in Monte Carlo. He danced as a soloist with New York City Ballet and at Stuttgart Ballet. Mr. Neubert assists the Artistic Director in teaching and rehearsing the Company, and rehearses PNB School students in their roles for Company productions. He has performed as a guest artist in *The Sleeping Beauty*, *Don Quixote*, Kent Stowell's *Swan Lake*, *Prodigal Son*, and George Balanchine's *The Nutcracker*.



Anne Dabrowski

Ballet Master

Anne Dabrowski was named a PNB Ballet Master in 1997. Originally from San Diego, California, Ms. Dabrowski received her training

at California Ballet School and with Truman Finney at the School of Hartford Ballet. She danced professionally with Hartford Ballet and then continued there as Company Teacher and Assistant Ballet Master, and as a principal faculty member for Hartford Ballet School. Ms. Dabrowski assists the Artistic Director in teaching and rehearsing the Company and prepares PNB School students for their roles in PNB productions.



Paul Gibson

Ballet Master

Paul Gibson was appointed a PNB Ballet Master in 2005. Mr. Gibson joined PNB in 1994 and was promoted to principal dancer in 1996. Upon his

retirement in 2004, he was named Assistant Ballet Master. His choreographic work includes ballets for PNB and PNB School, San Francisco Ballet School, the San Francisco Ballet Choreographic Workshop, Allegheny Ballet Company, and the New York Choreographic Institute. Originally from Altoona, Pennsylvania, Mr. Gibson trained at Allegheny Ballet Academy and the School of American Ballet. He won a scholarship at San Francisco Ballet School and joined San Francisco Ballet in 1988, where he rose to the rank of soloist. Mr. Gibson assists the Artistic Director in teaching, rehearsing, and scheduling the Company and rehearsing PNB School students in their roles for Company productions.

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Carla Körbes bowing after her retirement performance of *Serenade*, choreography by George Balanchine © The George Balanchine Trust. © Angela Sterling.

Révérence Society

Leaving a Legacy of Dance

Signaling the end of a ballet class or performance, a *révérence* is an elaborate curtsy or bow to show a dancer's respect and appreciation for the instructor, accompanist, or audience. As our way of showing respect and gratitude to those generous donors who remember Pacific Northwest Ballet in their estate plans, we have formed the Révérence Society. By planning deferred gifts—including bequests, beneficiary designations, charitable gift annuities, and charitable trusts—these donors have provided for PNB in their final arrangements alongside family, friends and other loved ones.

Now in our 45th season, it is a time of reflection and celebration. We are deeply thankful to those who have helped us become who we are today. This season is also the perfect opportunity to dream about the future and where we would like to be in our 50th anniversary year. If you are looking to help ensure future excellence, financial stability, and longevity at PNB while furthering your

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For more information about becoming part of the Révérence Society with a planned gift to PNB, please contact Carrie Mood, Major Gifts and Planned Giving Manager, at 206.441.3599 or CMood@PNB.org, or visit PNB.org/Support/PlannedGiving.

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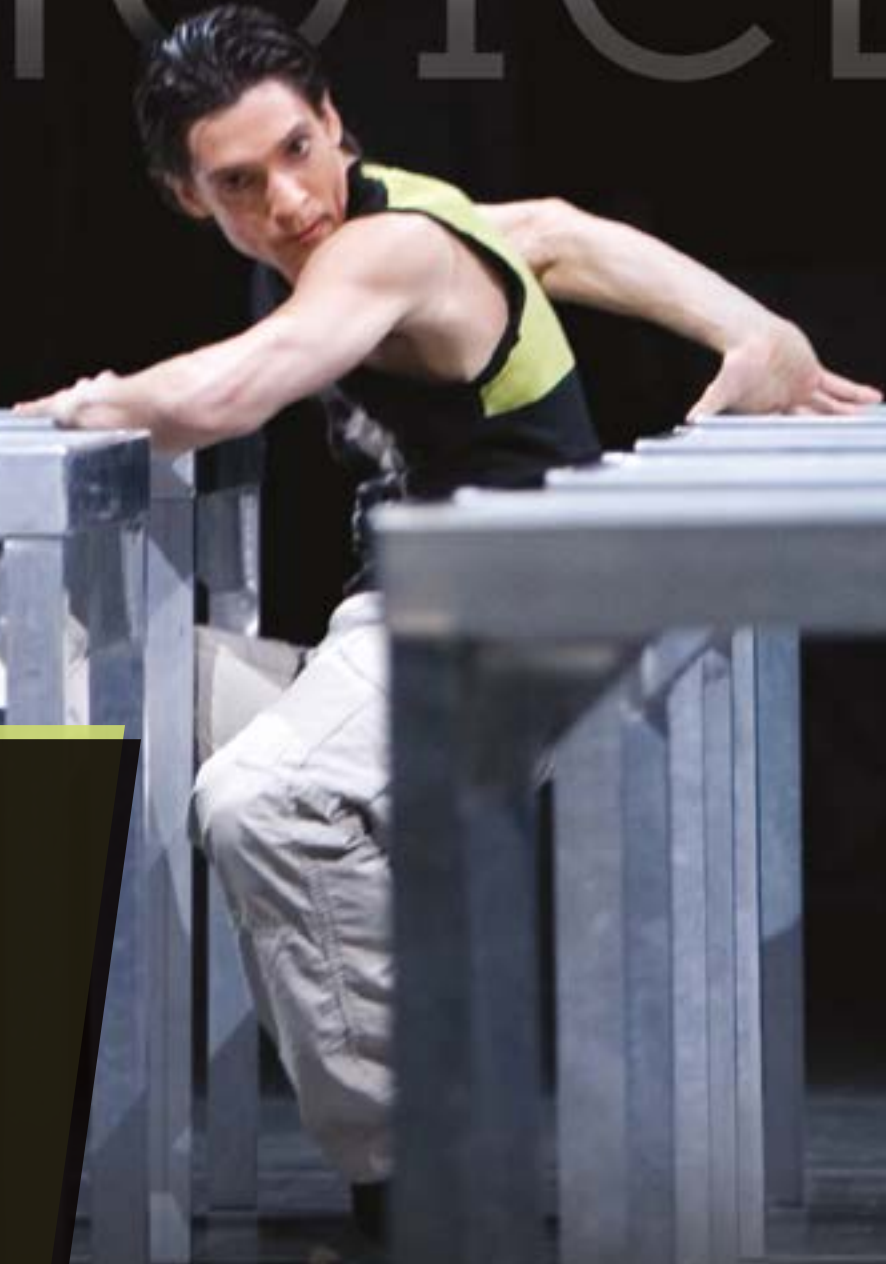
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DIRECTOR'S CHOICE



World Premiere

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Red Angels

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Slingerland Duet

Gavin Bryars / William Forsythe

One Flat Thing, reproduced

Thom Willems / William Forsythe

James Moore in William Forsythe's *One Flat Thing*, reproduced. © Angela Sterling.

MARCH 16–25, 2018

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Angelica Generosa with Company dancers in Justin Peck's *Year of the Rabbit*. © Angela Sterling.

PNB's New Works Initiative provides a flexible environment to create new works, develop dancers through performances, and fashion a repertory both firmly rooted in tradition and committed to the evolution of the artistic medium. New works contribute to the advancement of the art form, while presenting PNB's audiences with a wide range of dance to bolster a strong appreciation of the versatility of ballet and a true understanding of various choreographers' bodies of work. PNB would like to thank the following individuals and organizations that have supported the New Works Initiative with a gift of \$1,000 or more over the past year.

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Phone: 206.441.2424
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 McCaw Hall offers wheelchairs, accessible seating and staff assistance for patrons with mobility challenges. ALD headsets, booster seats and binoculars are available in the lobby.

NOTICE:

Late Seating is at the discretion of management. Late patrons may also view the performance from hi-resolution lobby monitors on all levels. Please turn off all electronic devices. Photos and recording are strictly prohibited. Please escort noisy/restless children to the nearest exit to view from lobby monitors or ask an usher to view from an available sound room.

Please use moderation in applying perfume, cologne, or scented lotion.

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Angeli Mamon in Kent Stowell's *Swan Lake*. © Lindsay Thomas.

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Welcome to New Company Apprentices

Artistic Director Peter Boal is pleased to announce two new apprentices just in time for *Swan Lake*. Clara Ruf Maldonado is from New York, New York. She studied on scholarship at the School of American Ballet, where she was a 2015 Mae L. Wien Award recipient, and was an apprentice with New York City Ballet before joining PNB. Genevieve Waldorf is from West Hills, California, and trained at Los Angeles Ballet Academy and Harvard Ballet Company. She was awarded first place in the Youth America Grand Prix regional competition for classical and contemporary dance in 2014 and contemporary dance in 2015. Both dancers attended PNB Summer Course and trained in the School's Professional Division.

Studio Presentation:

Inside William Forsythe's *One Flat Thing, reproduced*

Tuesday, February 27 @ 5:00-6:00 PM
Tickets: \$25. Call PNB Box Office, 206.441.2424, or visit PNB.org Studio C, The Phelps Center, 301 Mercer St., Seattle 98102

Did you know William Forsythe's modern masterwork, *One Flat Thing, reproduced*, was inspired in part by explorer Robert Scott's Antarctic expedition? Learn this and more about a truly fascinating work (and also a favorite of the dancers) coming up on PNB's DIRECTOR'S CHOICE mixed bill, March 16-25. Our studio presentation features PNB dancers, guest staggers, Artistic Director Peter Boal, and twenty metal tables. Don't miss this rare opportunity to add value to your performance experience.

SAVE THE DATE: March 12, 2018

PNB ♥ its subscribers! The big reveal is coming, so watch your mailboxes on March 12 to learn about PNB's grand 2018-2019 season line-up. Subscribers are first to get news and have the exclusive opportunity to renew their series and seating (or make changes) for the new season. Early renewal puts you first in line for 2018-2019 and helps PNB save resources to invest in the performances you love.



PNB's Spring Fling

Sunday, March 4, 2018 1:00-4:00 pm,
at the NEW Francia Russell Center
1611 136th Place NE, Bellevue

Join PNB dancer hosts Ezra Thomson and Sarah Pasch at Spring Fling, PNB School's annual family friendly event. Enjoy a silent auction with exciting items from PNB and local businesses, Level VII and VIII student performances, a DJ Dance Party, a Bonbon Barre candy buffet, the Cake Walk, and much more! Support PNB School by purchasing tickets, donating an item for our silent auction, or sponsoring a Dance Chance student.

Contact PNB Special Events at
206.441.2429 or events@PNB.org, or
visit PNB.ejoinme.org/SpringFling18

June is for PNB

Mark your calendars now for exceptional annual June performances in addition to PNB's repertory program, LOVE & BALLET. Watch PNB.org for on-sale dates. All events take place at Marion Oliver McCaw Hall.

Season Encore Performance, June 10 at 6:30 pm

Join PNB for a truly once-in-a-lifetime performance celebrating the season and careers of remarkable PNB artists.

NEXT STEP Choreographers' Showcase, June 15 at 7:30 pm

See new works by up-and-coming Company choreographers performed by PNB School's Professional Division students.

PNB School 37th Annual Student Performances, June 16 at 2:00 pm & 7:00 pm

See the stars of tomorrow on stage today! Featuring students in Levels I through the Professional Division performing original works by PNB School faculty, designed to showcase the students' skills and accomplishments over the past year. Accompanied by the Seattle Youth Symphony Orchestra.

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PREFERRED PROVIDERS



PNB Dancers / PRINCIPALS



Karel Cruz
Havana, Cuba. Corps de ballet 2002, soloist in 2007, principal in 2009.



William Lin-Yee
San Francisco, California. Corps de ballet in 2008, soloist in 2014, principal in 2016.



Seth Orza
San Francisco, California. Corps de ballet in 2007, soloist in 2008, principal in 2010.



Lindsay Dec*
Fairfax, Virginia. Apprentice in 2001, corps de ballet in 2002, soloist in 2009, principal in 2014.



James Moore
San Francisco, California. Corps de ballet in 2004, soloist in 2008, principal in 2013.



Noelani Pantastico*
Oahu, Hawaii. Apprentice in 1997, corps de ballet in 1998, soloist in 2001, principal in 2004 and 2015.



Rachel Foster
Pittsburgh, Pennsylvania. Corps de ballet in 2002, soloist in 2008, principal in 2011.



Elizabeth Murphy*
Chelmsford, Massachusetts. Corps de ballet in 2011, soloist in 2014, principal in 2015.



Jonathan Porretta
Totowa, New Jersey. Apprentice in 1999, corps de ballet 2000, soloist in 2002, principal in 2005.



Benjamin Griffiths*
Boise, Idaho. Corps de ballet in 2005, soloist in 2008, principal in 2016.



Sarah Ricard Orza
Amherst, Massachusetts. Corps de ballet in 2007, soloist in 2010, principal in 2017.



Lucien Postlewaite*
Santa Cruz, California. Apprentice in 2003, corps de ballet in 2004, soloist in 2007, principal in 2008 and 2017.

SOLOISTS



Lesley Rausch*
Columbus, Ohio. Corps de ballet in 2001,
soloist in 2007, principal in 2011.



Leta Biasucci
Carlisle, Pennsylvania. Corps de ballet
in 2011, soloist in 2014.



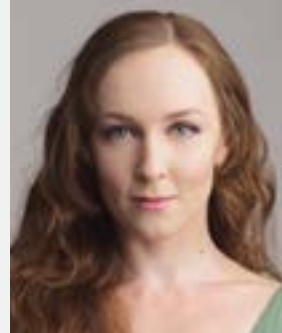
Leah Merchant*
Mobile, Alabama. Apprentice in 2007,
corps de ballet in 2008, soloist in 2016.



Jerome Tisserand
Lyon, France. Corps de ballet in 2007,
soloist in 2012, principal in 2014.



Kyle Davis*
Green Bay, Wisconsin. Apprentice in 2008,
corps de ballet in 2009, soloist in 2016.



Margaret Mullin*
Tucson, Arizona. Apprentice in 2008,
corps de ballet in 2009, soloist in 2014.



Laura Tisserand*
Hammond, Louisiana. Apprentice in 2003,
corps de ballet in 2004, soloist in 2010,
principal in 2014.



Angelica Generosa*
South River, New Jersey. Apprentice in
2011, corps de ballet in 2012, soloist in 2016.



Matthew Renko
Sumter, South Carolina.
Corps de ballet in 2011, soloist in 2016.



Joshua Grant*
Niceville, Florida. Corps de ballet in
2001-2004 and 2011, soloist in 2015.



Ezra Thomson*
San Bernardino, California. Apprentice in 2009,
corps de ballet in 2010, soloist in 2017.

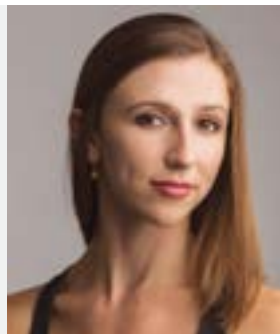
CORPS de BALLET



Madison Rayn Abeo*
Seattle, Washington.
Apprentice in 2016, corps de ballet in 2017.



Henry Cotton*
Portland, Oregon. Corps de ballet
in 2015.



Elle Macy*
Huntington Beach, California.
Apprentice in 2012, corps de ballet in 2013.



Miles Pertl*
Seattle, Washington. Corps de ballet
in 2015.



Guillaume Basso
Dijon, France. Corps de ballet in 2015.



Dammiel Cruz*
New York, New York. Apprentice in 2016,
corps de ballet in 2016.



Angeli Mamon*
Seattle, Washington. Apprentice in 2015,
corps de ballet in 2016.



Christian Poppe*
Lake Stevens, Washington. Apprentice
in 2013, corps de ballet in 2014.



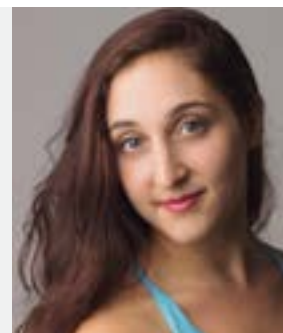
Ryan Cardea*
New York, New York. Apprentice in
2009, corps de ballet in 2010.



Cecilia Iliesiu
New York, New York.
Corps de ballet in 2015.



Amanda Morgan*
Tacoma, Washington. Apprentice in 2016,
corps de ballet in 2017.



Nicole Rizzitano*
Pittsburgh, Pennsylvania. Apprentice in
2014, corps de ballet in 2015.



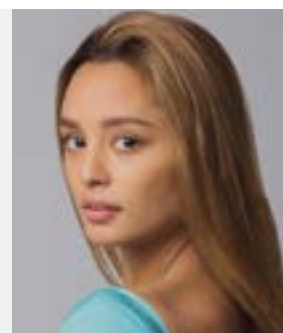
Nancy Casciano*
Decatur, Georgia. Apprentice in 2014,
corps de ballet in 2015.



Steven Loch*
Denton County, Texas. Apprentice in
2011, corps de ballet in 2012.



Sarah Pasch*
Dublin, California. Apprentice in 2011,
corps de ballet in 2012.



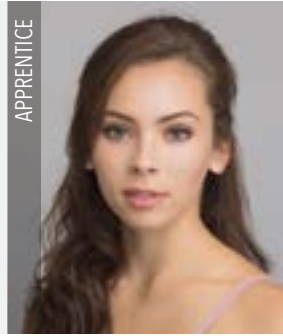
Calista Ruat
Paris, France. Corps de ballet in 2017.



Sarah-Gabrielle Ryan*
Philadelphia, Pennsylvania. Apprentice
in 2016, corps de ballet in 2017.



Madison Taylor*
Gig Harbor, Washington. Corps de ballet
in 2015.



Clara Ruf Maldonado*
New York, New York. Apprentice in 2018.

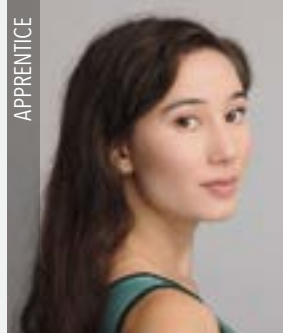
APPRENTICE



Carli Samuelson*
Boiling Springs, Pennsylvania.
Corps de ballet in 2008.



Leah Terada*
Dallas, Texas. Apprentice in 2015,
corps de ballet in 2016.



Genevieve Waldorf*
West Hills, California. Apprentice
in 2018.

APPRENTICE



Emma Love Suddarth*
Wichita, Kansas. Apprentice in 2008,
corps de ballet in 2009.



Dylan Wald*
Minneapolis, Minnesota. Apprentice
in 2014, corps de ballet in 2015.



Price Suddarth*
Westfield, Indiana. Apprentice in 2010,
corps de ballet in 2011.



Christopher D'Ariano*
Yonkers, New York. Apprentice in 2017.

APPRENTICE



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